



Handel and Haydn Society

SEASON 73.

CONCERT 665.

BOSTON MUSIC HALL,

SUNDAY EVENING,

JANUARY 29, 1888.

**The Nativity.
Berlioz Te Deum.**

MISS GERTRUDE FRANKLIN, SOPRANO;

MISS LILIAN CARLL SMITH, CONTRALTO;

MR. WILLIAM H. FESSENDEN, TENOR;

MR. IVAN MORAWSKI, BASS.

MR. CARL ZERRAHN, CONDUCTOR;

MR. B. J. LANG, ORGANIST.

A grand orchestra from the Boston Symphony Orchestra,
Mr. FRANZ KNEISEL, Leader.

A chorus of boys, comprising the united choirs of Emmanuel
Church, Boston, and the Church of Our Saviour, Longwood,
prepared for this occasion by Mr. GEORGE L. OSGOOD.

ANNOUNCEMENTS ON PAGE 4.

THE NATIVITY.

CANTATA, *Opus 39*; written for the Sixth Triennial Festival of the Handel and Haydn Society, 1883. Text from *The Hymn* of the ode *On the Morning of Christ's Nativity*, by MILTON. First performance, May 2, 1883; present performance the second.

I.

PRELUDE : *Andantino*.

CHORUS. It was the winter wild,
While the heaven-born child,
All meanly wrapt, in the rude manger lies.
Nature, in awe to him,
Had doff'd her gaudy trim,
With her great Master so to sympathize.
It was no season then for her
To wanton with the sun, her lusty paramour.

SOLO, *Soprano* : CHORUS.

But he, her fears to cease,
Sent down the meek-eyed Peace:
She, crown'd with olive green, came softly
sliding
Down through the turning sphere,
His ready harbinger,
With turtle wing the amorous clouds divid-
ing;
And waving wide her myrtle wand
She strikes a universal peace through sea
and land.

CHORUS. No war or battle's sound
Was heard the world around:
The idle spear and shield were high up hung:
The hooked chariot stood
Unstain'd with hostile blood:
The trumpet spake not to the armed throng:
And kings sat still with awful eye,
As if they surely knew their sovran Lord
was by.

CHORUS. But peaceful was the night
Wherein the Prince of light
His reign of peace upon the earth began:
The winds, with wonder whist,
Smoothly the water kist,
Whispering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the
charmed wave.

CHORUS. The stars with deep amaze
Stand fix'd in steadfast gaze,
Bending one way their precious influence;

And will not take their flight
For all the morning light
Or Lucifer that often warn'd them thence;
But in their glimmering orbs did glow,
Until their Lord himself bespake and bid
them go.

SOLO, *Soprano*: CHORUS.

And though the shady gloom
Had given the day her room,
The sun himself withheld his wonted speed,
And hid his head for shame,
As his inferior flame
The new enlighten'd world no more should
need:
He saw a greater sun appear
Than his bright throne or burning axletree
could bear.

II.

TRIO, *Contralto, Tenor, Bass*.

The shepherds on the lawn,
Or e'er the point of dawn,
Sat simply chatting in a rustic row:
Full little thought they than
That the mighty Pan
Was kindly come to live with them below:
Perhaps their loves, or else their sheep,
Was all that did their silly thoughts so busy
keep.

SOLO, *Soprano*: QUARTET.

When such music sweet
Their hearts and ears did greet
As never was by mortal finger strook,
Divinely warbled voice,
Answering the stringed noise,
As all their souls in blissful rapture took,
The air such pleasure loth to lose
With thousand echoes still prolongs each
heavenly close.

III.

CHORUS. Ring out, ye crystal spheres;
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time;

Handel and Haydn Society.

SUNDAY, JANUARY 29, 1888. AT 7.30 P. M.

THE NATIVITY (Second time)	PAINE.
TE DEUM (First time)	BERLIOZ.

THE NATIVITY, Op. 39 in the composer's list, was written specially for and performed in course of the sixth triennial festival of the Society, May, 1883. It is written for solo voices (soprano, contralto, tenor and bass), chorus and orchestra. Mr. PAINE chose his poetic theme for musical illustration from *The Hymn* in MILTON's ode, *On the Morning of Christ's Nativity*. Beginning with the first stanza, he found the texts which best lent themselves to his musical idea in the first nine stanzas (skipping the second), and, for a conclusion, the thirteenth, fourteenth and fifteenth, eleven in all. The cantata is divided into three

parts. Part I., stanzas 1, 3, 4, 5, 6 and 7, deals with the event which is the inspiration of the poem, with the time, and with the homage paid by winds, stars and the sun. Part II., stanzas 8 and 9, is mainly a pastoral, the text relating the story of the shepherds who watched their flocks by night, and whose wondering ears heard the heavenly harmonies of the angels who came down into Bethlehem. Part III., stanzas 13, 14 and 15, is a song of praise and prophetic rejoicing for the birth of the Christ-child. The very excellent impression produced by the work at its first hearing, has led to its repetition by the Society.

The *TE DEUM*, by BERLIOZ, dates from 1849 and stands as Op. 22 in the list of the master's works. It was originally intended to form an episode in a grand epic-dramatic work to commemorate the military fame of NAPOLEON BONAPARTE, and to bear the title, *The Return of the First Consul from his Italian Campaign*. As the victorious general passed (in the drama) through the portals of Nôtre Dame, the Ambrosian hymn of praise, as the *Te Deum* has been called, would resound from all sides. To pro-

duce the effect of a complete invasion of the cathedral by musical forces, BERLIOZ prescribes a triple chorus composed of two choirs of three parts each, and a third of children's voices which sometimes double the sopranos and sometimes the tenors of the mixed choirs. The *Banner March*, which comes at the close of the hymn, was to be played as the flags of the victorious troops were brought to the high altar, and there consecrated by the attendant priests. Berlioz's score is characteristic in the num-

ber and variety of instruments demanded. There are actually prescribed 101 instruments of the violin family, 12 harps, 16 each in the wood wind and brass wind groups, and 6 percussion; in all, at least 151 players being needed. There is also an organ part, *obbligato*. The composer directs the orchestra and chorus to be placed at the end of the church opposite that occupied by the organ, and the choir of children's voices to be set on a platform above the orchestra. The composer, however, concedes that not all these conditions are practicable in concert performances, and explicitly says that the choir of children may be altogether dispensed with.

When, in 1855, the first international exhibition in Paris was about to be opened, the occasion seemed a fitting opportunity for a production of the work. It was accordingly brought out on a magnificent scale—orchestra of 160, 600 children's voices, two choirs of 100 voices each, in all

960 performers, in the church of Saint Eustache, under the direction of the composer. By chance, the work gave emphasis to the occasion—a thanksgiving service in recognition of the escape of NAPOLEON III. from assassination two days before. BERLIOZ subsequently directed performances of portions of the hymn—*Tibi Omnes* in the Palais de l'Industrie, Paris, *Judex Crederis* at Baden-Baden, and several numbers at Bordeaux. The composition slumbered after the death of BERLIOZ (1869) until a revival was attempted at Bordeaux in 1883. On May 24, 1884, it was performed at Weimar at the jubilee meeting of the Allgemeiner Deutscher Musikverein, and this was its first complete presentation in Germany. Mr. AUGUST MANNS brought it out at a concert for his own benefit, in the Crystal Palace, London, on April 18, 1885. It has had but one performance in America, namely, by the Apollo Musical Club of Chicago, December 1, 1887.

At the performance of these works on January 29, the Society will have the assistance of

AN ENLARGED ORCHESTRA;

THE UNITED BOY CHOIRS

of Emmanuel Church, Boston, and of The Church of Our Saviour, Longwood, trained for this occasion by Mr. George L. Osgood; and

THE FOLLOWING SOLOISTS:

MISS GERTRUDE FRANKLIN, SOPRANO.

MISS LILIAN CARLL SMITH, CONTRALTO.

MR. WILLIAM H. FESSENDEN, TENOR.

MR. IVAN MORAWSKI, BASS.

THE NATIVITY.

And let the bass of Heaven's deep organ
blow;
And with your ninefold harmony
Make up full consort to the angelic sym-
phony.

CHORUS. For if such holy song
Enwrap our fancy long,
Time will run back and fetch the age of gold;
And speckled Vanity
Will sicken soon and die;
And leprous Sin will melt from earthly
mould;
And Hell itself will pass away,

And leave her dolorous mansions to the
peering day.

CHORUS. Yea, Truth and Justice then
Will down return to men,
Orb'd in a rainbow; and, like glories wear-
ing,
Mercy will sit between,
Throned in celestial sheen,
With radiant feet the tissued clouds down
steering;
And Heaven, as at some festival,
Will open wide the gates of her high palace
hall.

HECTOR LOUIS BERLIOZ.

BORN AT LA CÔTE SAINT ANDRÉ, DECEMBER 11, 1803.

DIED AT PARIS, MARCH 9, 1869.

TE DEUM.

Opus 22; composed in 1849. Text, the Ambrosian Hymn of Praise; English version from the Book of Common Prayer. Dedicated to PRINCE ALBERT. Produced, under the direction of the composer, in the Church of Saint Eustache, Paris, April 30, 1855. First performance by the Handel and Haydn Society.

No. 1. *Te Deum laudamus: te Dominum
confitemur.*

*Te, æternum Patrem, omnis Terra venera-
tur.*

No. 2. *Tibi omnes Angeli, tibi Cœli et
Potestates,*

*Tibi Cherubim et Seraphim incessabili voce
proclamant,*

*Sanctus, Sanctus, Sanctus, Deus Sabaoth:
Pleni sunt cœli et terra majestatis gloriæ
tuæ.*

Te gloriosus chorus Apostolorum,

Te Prophetarum laudabilis numerus,

*Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur
Ecclesia,*

*Patrem immensæ majestatis;
Venerandum tuum verum et unicum Filium;
Sanctum quoque Paracletum Spiritum.*

No. 3. *Dignare, Domine, die isto sine
peccato nos custodire.*

*Æterna fac cum Sanctis tuis in gloria nu-
merari.*

Miserere nostri; miserere nostri.

We praise thee, O God: we acknowledge
thee to be the Lord.

All the earth doth worship thee, the
Father everlasting.

To thee all Angels cry aloud; the Heavens
and all the Powers therein:

To thee Cherubim and Seraphim continu-
ally do cry,

Holy, Holy, Holy, Lord God of Sabaoth:
Heaven and Earth are full of the Majesty
of thy glory.

The glorious company of the Apostles
praise thee:

The goodly fellowship of the Prophets
praise thee:

The noble army of Martyrs praise thee.

The holy Church throughout all the world
doth acknowledge thee,

The Father, of an infinite Majesty;
Thine adorable, true, and only Son;
Also the Holy Ghost, the Comforter.

Vouchsafe, O Lord, to keep us this day
without sin.

Make us to be numbered with thy Saints
in glory everlasting.

O Lord, have mercy upon us, have mercy
upon us.

TE DEUM.

No. 4. *Tu, Christe, Rex gloriæ;*

Patris sempiternus Filius.

Tu, devicto mortis aculeo, aperuisti credentibus regna cœlorum.

Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum.

Tu ad dexteram Dei sedes, in gloria Patris.

No. 5. *Te ergo quæsumus, famulis tuis subveni, quos pretioso sanguine redemisti.*

Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.

No. 6. *Judex crederis esse venturus.*

In te, Domine, speravi: non confundar in æternum.

Salvum fac populum tuum et benedic hereditati tuæ, Domine.

Per singulos dies benedicimus, laudamus te et laudamus nomen tuum.

Thou art the King of Glory, O Christ:

Thou art the everlasting Son of the Father.

When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers.

When thou tookest upon thee to deliver man, thou didst humble thyself to be born of a Virgin.

Thou sittest at the right hand of God, in the Glory of the Father.

We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.

O Lord, let thy mercy be upon us, as our trust is in thee.

We believe that thou shalt come to be our Judge.

O Lord, in thee have I trusted: let me never be confounded.

O Lord, save thy people and bless thine heritage.

Day by day we magnify thee; and we worship thy Name ever, world without end.

THE BANNER MARCH.

In the projected dramatic work of which the Te Deum was designed to constitute one episode, this Banner March would be played as the flags from Napoleon's victorious Italian campaign should be conveyed to the altar of Notre Dame for consecration.

SUNDAY, *afternoon*, MARCH 4, 1888: THE ST. MATTHEW PASSION MUSIC, *Bach*, not entire, in a single concert. Solos by Mrs. HENRIETTA BEEBE-LAWTON, Miss MARY H. HOW, Mr. WILLIAM J. WINCH, Mr. MYRON W. WHITNEY, and Mr. GEORGE PREHN. Tickets at \$1.50 and \$1.00 now for sale at Music Hall.

SUNDAY, *evening*, APRIL 1, 1888: JUDAS MACCABÆUS, *Handel*. Solos by Mrs. GIULIA VALDA, Miss EMILY WINANT, Mr. GEORGE J. PARKER, and Mr. MAX HEINRICH.

The third number of the History of the Handel and Haydn Society, covering the period from 1851 to 1865, written by Mr. JOHN S. DWIGHT, is for sale at the bookstore of Messrs. CLARKE and CARRUTH, 340 Washington Street; price fifty cents.